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ABSTRACT

The first section of this publication describes five competency models designed to provide guidelines for formulating competencies and related assessment procedures for preparing teachers in speech communication and theatre. One of the five models delineates those communication and theatre competencies to be achieved by all teachers; the others provide guidelines for the preparation and certification of specialists in elementary language arts and in secondary school speech communication, forensics, theatre, and mass communication. For each model, specific goals and competencies related to each goal are suggested. The second section of the publication presents guidelines for basic and advanced speech communication and theatre programs in teacher education, prepared by a joint task force of the Speech Communication Association and the American Theatre Association. (GW)

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PREPARATION OF ELEMENTARY AND SECONDARY TEACHERS IN SPEECH COMMUNICATION AND THEATRE

ED153274

Competency Models and Program Guidelines Recommended by the Speech Communication Association and the American Theatre Association

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FOREWORD

The competency models included in this document relate to those programs for which teachers of speech and theatre have primary responsibilities. Such programs vary widely throughout the United States from those housed in fully developed secondary school speech and theatre departments with highly qualified and differentiated staff to single units or courses (usually in English departments), which attempt instruction in many aspects of communication and theatre. Many speech communication and theatre programs have been well established in secondary school curricula, and some have expanded in recent years to meet demands for instruction in mass communication (primarily broadcasting and film). However, a persistent problem is that most communication and theatre instruction is offered in the form of electives which have been superimposed on language arts or English programs. Unfortunately, these electives, like electives in other fields are often taught by non-certified teachers. The responsibility for communication and theatre instruction has often been assigned to teachers who, because of inadequate academic preparation, lack of interest, lack of time, or other reasons, fail to offer quality instruction. It is often observed that communication and theatre instruction offered by qualified teachers excites students and influences beneficial changes in many aspects of their social, academic and vocational behaviors. In contrast, such instruction offered by poorly qualified teachers does nothing more than to fill up space in classrooms and on course transcripts.

The proliferation of electives in the communication arts and sciences in recent years was accompanied by an increase in the number of non-certified (often non-qualified) teachers assigned to teach them. In some instances a resulting decrease in instructional quality has influenced decisions to eliminate communication and theatre electives from secondary school programs. This factor in conjunction with an emphasis on educational accountability and a return to basic education, has resulted in threats to quality communication and theatre instruction. Consequently, teachers, teacher educators, state departments of education, boards of education, school administrators, and others have sought to clarify the role of communication and theatre programs in the curricula and to strengthen their instruction. In response to these concerns, the Speech Communication Association and the American Theatre Association in

1973 established the Joint Task Force on Teacher Preparation in Speech Communication and Theatre. The two documents included here are task force products. They are designed to improve pre-service and in-service teacher education and to provide guidelines for certification and hiring practices.

The *Guidelines* completed in 1975 are intended for institutions which prepare teachers of speech communication and theatre.[1] Its format follows the evaluative criteria utilized by the National Council for Accreditation of Teacher Education (NCATE) in its procedures for accrediting teacher preparation programs.[2] These program guidelines, which appear last, have been widely disseminated, and are currently being used by NCATE and by teacher preparation institutions in evaluating programs and in planning for the future.

The *Competency Models* document was officially approved by the SCA and the ATA in 1976. It purpose is to provide guidelines for generating specific competency statements and assessment procedures in local programs. As such, the statements comprising the models are intended to be general and advisory rather than prescriptive in nature. The competency models are intended as a guide for professionals in communication, theatre and education for three purposes:

1. **Preparation of specialists in communication and theatre.**

Guidelines have been sought by instructional personnel involved in designing pre-service and in-service programs, state certifying agencies, principals, school boards, and others involved in hiring and staffing. Competency statements should also be useful for academic advisors in helping students to plan programs which meet both their career interests and the specific teaching tasks involved in the diverse areas of the communication arts and sciences.

2. **Preparation of non-specialists in communication and theatre.**

The 1975 program guidelines recommend that curricula be designed so that prospective teachers develop communication and theatre competencies characteristic of productive learning environments. The competency models may be utilized for this purpose in pre- and in-service programs, especially those in the newly emerging courses labelled "communication for teachers".

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[1]Reprinted from "Guidelines for Speech Communication and Theatre Programs in Teacher Education," Joint Task Force of the Speech Communication Association and the American Theatre Association, *Speech Teacher*, Vol. 24, November, 1975, pp. 343-364.

[2]*Recommended Standards for Teacher Education*, approved and transmitted by the American Association of Colleges for Teacher Education to the National Council for Accreditation of Teacher Education.

3. **School Staffing for Communication and Theatre Instruction:**

Because teaching certificates are typically labelled globally as "speech and drama", they fail to indicate the breadth and depth of the fields comprising communication and theatre. Consequently, those responsible for hiring teachers often fail to match teachers' expertise with their instructional assignments. For example, teachers whose major preparation is in theatre are often assigned to teach in forensics, broadcasting or other programs for which they may or may not lack preparation. The Competency Models should help those responsible for hiring and assigning teachers to make better judgments concerning a given teacher's qualifications.

The foregoing purposes should not delimit the functions and uses for the guidelines and competency models. For example, colleges of education and the newly emerging licensure boards in the various states may wish to use them to design procedures for judging whether their teachers are adequately prepared in specific areas of communication and theatre. Pre-college and college departments of communication and theatre may also use them for self-study and for making decisions on programs designed to prepare or to re-train teachers.

During the three years in which the task force formulated these documents, its members reviewed numerous curricula and competency-based resources. In addition, there were numerous state, regional, and national convention programs and discussions within SCA and ATA before the documents were officially adopted by both organizations.

The task force members are aware that in these times of rapid educational change, guidelines cannot remain static for very long. In our opinion, these recommendations reflect the best contemporary opinions in the fields of communication, theatre and education. They are meant, however, to be modified in the future on the basis of experience and application.

Barbara Lieb-Brilhart, Director
SCA/ATA Joint Task Force
on Teacher Preparation
March 1977

COMPETENCY MODELS

IN

SPEECH COMMUNICATION AND THEATRE

FOR

PREPARATION AND CERTIFICATION OF ELEMENTARY AND SECONDARY SCHOOL SPECIALISTS AND NON-SPECIALISTS

Prepared by the

SCA/ATA Joint Task Force on Teacher Preparation

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INTRODUCTION

In reviewing the literature on competency based education, with specific application to teacher education, the task force members discovered that many of the viewpoints on CBE had been summarized by the National Consortium of Competency Based Education Centers (NCCBEC). In an instrument devised by the NCCBEC for determining the extent to which programs in any context are competency based, the following specifications were listed:

1. **Competencies are based on an analysis of the professional role(s) and/or a theoretical formulation of professional responsibilities.**
2. **Competency statements describe outcomes expected from the performance of profession-related functions, or those knowledge, skills and attitudes thought to be essential to the performance of those functions.**
3. **Competency statements facilitate criterion-reference assessment.**
4. **Competencies are treated as tentative predictors of professional effectiveness and are subjected to continual validation procedures.**
5. **Competencies are specified and made public prior to instruction.**
6. **Learners completing the CBE program demonstrate a wide range of competency profiles.**[3]

The competency models in the next sections should permit users to construct programs which will meet the foregoing specifications. Each of these specifications will now be discussed in relation to 1) the theoretical viewpoints used in constructing the models and 2) the use of the models in fulfilling the purposes described on p. 00.

1. **Competencies are based on an analysis of the professional role(s) and/or a theoretical formulation of professional responsibilities.**

The task force identified five roles that all teachers play, regardless of the grade level or discipline in which they teach, which are relevant to the skills in speech communication, theatre and mass communication.

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[3] J. Bruce Burke, John H. Hansen, W. Robert Houston and Charles Johnson, *Criteria for Describing and Assessing Competency-Based Programs*, National Consortium of CBE Centers, distributed by Multi-State Consortium on PBTE, Syracuse University Projects, 1975.

These roles vary within areas of specialization and in application to specific contexts and problems. *THE TEACHER ROLES ARE:*

A. **Model of Behavior:** Students consciously or unconsciously incorporate into their behavior patterns the values, thinking processes and communicative behaviors of their teachers. While there are many aspects of behavior modelled by the teacher, for purposes of this document, we are interested in: (1) communication and theatre behaviors which facilitate instructional goals and (2) communication and theatre behaviors which have a good chance of being improved through pre-service and in-service programs.

B. **Facilitator of Learning:** The competency models describe communication and theatre behaviors related to the teacher's role in facilitating learning. In fact, the teaching/learning process is viewed as essentially a communicative process.

C. **Resource Person:** To perform the role of resource person within the school and the community on topics related to general education and to specific areas of expertise, teachers need many communication and theatre competencies. The models delineate attitudes, knowledge and skills needed to perform the role of consultant on education problems.

D. **Participant in the Profession:** Teachers are members of the education profession as well as of the profession which represents their disciplines or fields of expertise. Daily interactions with colleagues, parents, trainees and others within the communication network of the school system require various kinds of interpersonal communication skills. Also, contributing professionally in scholarly, educational and service activities within and outside the school, requires such skills as speaking persuasively, planning discussion agendas, and listening sensitively.

E. **Change Agent:** Teachers, in addition to transmitting the dominant values and knowledge of the culture, are also potential agents for change in society. They must, for example, demonstrate competencies necessary for fostering imagination, perceptiveness, problem solving and constructive use of conflict in the classroom and community.

2. **Competency statements describe outcomes expected from the performance of profession related functions, or those knowledge, skills, and attitudes thought to be essential to the performance of those functions.**

The first document of the SCA/ATA Joint Task Force, *Guidelines for Speech Communication and Theatre Programs in Teacher Education* identified eight general communication and theatre related goals to be incorporated into teacher education programs. The competencies

described in this document should help teachers to achieve the following goals with respect to their own behaviors and the behaviors of their students: *THE COMMUNICATION AND THEATRE GOALS ARE:*

A. **Effective communication in a variety of contexts.**
B. **Aesthetic valuing and sensitive responses to artistic experience.**
C. **Accurate prediction of the consequences of communication decisions and behaviors.**
D. **Management of essential factors in communication situations, such as selection, development and presentation of ideas, strategies and media to influence human behavior.**
E. **Message evaluation on the basis of functional, ethical and aesthetic considerations.**
F. **Development of a personal communication style which can be appropriately adapted to a variety of communication contexts.**
G. **Participation in a democratic society (including freedom of artistic expression), through the development of specific skills and attitudes which promote free inquiry, critical listening, receptiveness toward divergent viewpoints, and willingness to support (functionally or artistically) an unpopular idea.**
H. **Facilitation of intercultural communication through increased sensitivity to similarities and differences among groups, through appropriate applications of the principles and processes of interpersonal communication, and through aesthetic values.**

The foregoing goal statements guide the selection of those competencies which comprise the *non-specialist model.* (Model I). Non-specialists are considered to be teachers at the various grade levels who are teaching within diverse disciplinary and socio-economic contexts. The premise is that all teachers (indeed all people) should be guided in their education toward the achievement of appropriate communication and theatre-related goals. *It is assumed that communication and theatre specialists, because they are also teachers, will have achieved the eight goals at a high level of proficiency.* However, as communication and/or theatre specialists, they will need to acquire additional competencies necessary for helping others to accomplish those goals. The competencies for the specialist models are therefore organized under three professional goals: *GENERAL GOALS FOR SPECIALISTS ARE:*

Goal 1: Development of speech communication, theatre and mass communication programs in educational and community settings

Goal 2: Implementation of speech communication, theatre and mass communication programs in educational and community settings

Goal 3: Facilitation of students' development of career-related competencies.

There are four specialist models described in the document. For purposes of delineating competencies, specialists were viewed as those teachers with preparation in one or more areas within communication and theatre. Although their teaching certificates may be labelled "speech and drama," "speech," "language arts," "communication," etc., teachers are likely to attain varying configurations of competencies from differing programs in communication and theatre.

Thus, the competency statements are organized under five models describing profession related functions: *THE COMPETENCY MODELS ARE:*

Model 1: Non-Specialists: Communication and Theatre Competencies for All Teachers

Model 2: Elementary Language Arts Specialist: Competencies in Communication and Theatre

Model 3: Secondary School Speech Communication Specialist

Model 4: Secondary School Theatre Specialist

Model 5: Secondary School Mass Communication Specialist

Models 2, 3, 4 and 5 relate to areas of teaching responsibilities current in elementary and secondary school programs. Since teaching certificates rarely identify these specialty areas, it is hoped that the models will serve as a guide for up-dating the procedures for preparing and certifying teachers. Such revisions should be based upon what teachers are expected to *do* and not upon the curricular *labels* for K-12 programs.

Specialist guidelines should be used in conjunction with Model 1. Each of the Specialist models assumes proficiency in the competencies delineated for all teachers under Model 1.

3. **Competency statements facilitate criterion-reference assessment,** and
4. **Competencies are treated as tentative predictors of professional effectiveness, and are subjected to continual validation procedures.**

To facilitate further observation and assessment, "enabling statements" appear under each generic competency. The task force did not wish to prescribe behaviors too specifically for the needs of local programs; however, they attempted to provide sufficient descriptions of generic competencies to enable others to create assessment instruments. Since the enabling statements provide tentative descriptions of the generic competencies, and since the generic competencies themselves are tentative predictors of professional effectiveness, their usefulness must be continually assessed in actual professional situations. Two additional dimensions may facilitate such observations:

Communication Contexts: In relation to the professional roles and the eight behavioral goals, the professional context in which the behavior

is to be demonstrated might be described as a communication context. For example, the teacher performing in a tutorial or conferring role might be relating to only one other individual; the teacher in a problem-solving staff committee would be functioning in a small group; the teacher lecturing or speaking persuasively to a community group would be functioning as a public speaker; the teacher, participating in a panel discussion which is broadcast on a local television station, would be functioning in a small group as well as a mass media context. Recognition of these specific contexts in conjunction with the competency statements in the models might be helpful for setting criterion levels for performances in teacher education programs.

Relational Dimensions: Another dimension to be considered for facilitation of criterion-referenced assessment is the relational dimension, i.e., whether what is to be observed is the teacher's behavior apart from his or her effects on others (for example, the ability to block a scene from a play), or the teacher's ability to teach others to teach (for example, helping a student teacher to plan a lesson that will get students to effectively block a scene). Presumably performance assessments will differ for the foregoing goals.

5. **Competencies are specified and made public prior to instruction.**

Hopefully, the competency guidelines will form the basis for instructional strategies in pre-service and in-service programs in such a way that a profile of the teacher's competencies could be drawn at any point in time. To do this, competencies must be appropriately selected and specified for courses or programs of study.

6. **Learners completing the CBE program demonstrate a wide range of competency profiles.**

The prospective specialist in speech communication, and mass media, should be able to formulate competency "modules" from the guidelines. These modules would reflect competencies for which they wish to be recognized in the certification and staffing processes. Obviously, within the wide range of competencies described for each specialist group, there will be individual differences in the depth to which one achieves given competencies. Although minimal competencies would be specified by criterion-referenced assessment, certifying agencies should indicate areas where teachers could be given "credit" for special areas of competence.

The statements reflect hundreds of statements in teacher preparation documents reviewed by the task force. They represent a synthesis of the competencies recommended for specialists and non-specialists in speech communication and theatre.

SUMMARY

The purpose of the competency models which follow is to provide professionals in the fields of communication, theatre and education with guidelines for formulating competencies and related assessment procedures. The models can be applied to pre- and in-service education programs designed to help teachers achieve communication and theatre related skills relevant to their professional roles. They can also be used as guidelines for designing pre- and in-service programs and for modifying certification and staffing procedures in relation to elementary and secondary school communication and theatre specialists. The models can be used to formulate competency based teacher education programs which meet the six specifications outlined by the National Consortium of CBE Centers. There are five Competency Models for specialists and non-specialists in communication and theatre. The competency statements are organized around the following dimensions:

1. **Five Teacher Roles:** 1) *Model,* 2) *Facilitator of Learning,* 3) *Resource Person,* 4) *Participation in the Profession* and 5) *Change Agent.*
2. **Eight Communication and Theatre Goals:** These were described as goals for all teachers in the 1975 *Guidelines* presented at the end of this document.
3. **Three Specialist Goals:** 1) *Development of communication and theatre programs;* 2) *Implementation of communication and theatre programs* and 3) *facilitation of students' career-related competencies.*

It is suggested in the introduction that the constructs of "communication contexts" and "relational dimensions" might be used in applying the guidelines to generate specific competencies and assessment procedures.

Finally, it is recommended that the specialist models be used with reference to Model 1 which delineates those communication and theatre competencies to be achieved by all teachers.

MODEL 1: NON-SPECIALISTS COMMUNICATION AND THEATRE COMPETENCIES FOR ALL TEACHERS

Goal 1: THE TEACHER WILL DEMONSTRATE COMMUNICATION AND THEATRE COMPETENCIES NECESSARY TO PERFORM THE ROLES OF MODEL, FACILITATOR OF LEARNING, AND RESOURCE PERSON IN EDUCATIONAL AND COMMUNITY SETTINGS.

Competency 1: The teacher will prepare messages appropriate to various audiences and purposes by:

a. selecting organizational patterns appropriate to the audience and purpose.
b. demonstrating principles of audience analysis and adaptation.
c. specifying a desired response for communication appropriate to the age level, abilities and knowledge needs of listeners.
d. formulating a central idea or "critical message" that will form an organizing framework for listeners.
e. selecting appropriate forms of support to validate ideas (e.g. examples, statistics, testimony, etc.).
f. applying appropriate tests before selecting supporting materials (e.g. consistency of same source on same topic, date of materials, biases of sources, etc.).
g. appropriately selecting, employing and introducing instructional media.
h. applying factors of human motivation to stimulate changes by:
   (1) identifying basic need systems that influence motivation.
   (2) establishing communication environments conducive to change (trusting, positive, supportive, etc.).

Competency 2: The teacher will deliver messages appropriate to various contexts by:

a. demonstrating effective use of the vocal mechanism by:
   (1) demonstrating vocal factors consistent with the meaning of the message.

(2) adjusting vocal factors in relation to audience size content and amplification hardware.

(3) adjusting vocal factors to maturational levels of the listener.

b. demonstrating appropriate use of verbal and non-verbal language codes by:

(1) delivering messages for a variety of communication purposes and audiences.

(2) demonstrating a sense of drama in story telling or reading aloud.

(3) enhancing listener comprehension and interest through facial and bodily expressions that are congruent with meanings.

(4) demonstrating enthusiasm in relating with others.

Competency 3: The teacher will select and manage communication processes by:

a. utilizing communication and improvisational processes in dyads, small groups, large groups and mass communication.

b. utilizing instructional and mass media to facilitate learning.

c. selecting spatial arrangements appropriate to communication processes.

d. recognizing the effects of environmental factors such as color, light, temperature, etc., on communication processes in various group settings.

e. using problem-solving models in classroom and community contexts.

f. provoking thoughtful consideration of problems (e.g., asking open-ended questions, accepting and building on student-initiated ideas, etc.).

g. creating role playing activities that explore problem-solution situations.

h. providing opportunities and time for thoughtful responses.

i. generating alternate communication strategies and anticipating consequences for each.

j. using in group discussions such techniques as following an agenda, providing oral summmaries, providing reinforcement to participants, etc.

Competency 4: The teacher will demonstrate effective listening skills in a variety of contexts by:

a. demonstrating attitudes and skills which enhance human relationships such as:

(1) exhibiting openness to "feedback" in dyadic, small group and large group situations.
(2) exhibiting willingness to be persuaded or not persuaded on the basis of message content rather than delivery.
(3) "mirroring" and "restating" feelings in interpersonal situations.
(4) accepting original responses in creative activities.

b. applying functional, ethical and aesthetic considerations in evaluating messages through such skills as:
(1) comparing messages from different sources for consistency and logical validity.
(2) comparing messages from the same source on the same issue for consistency.
(3) determining consistency of verbal and non-verbal cues.
(4) judging whether components of expression are unified to achieve purposes.
(5) describing the elements that contribute to an intensely dramatic moment/peak experience.
(6) judging speakers on the basis of values, purposes and past communication performance.

Competency 5: The teacher will demonstrate values which promote communication processes and artistic experiences appropriate to a multicultural, democratic society by:

a. demonstrating receptiveness toward viewpoints or artistic products from different cultures by:
(1) encouraging artistic expression that reflects aesthetic values of divergent cultures.
(2) providing opportunities to view quality artistic products related to various cultures.
(3) providing a supportive environment for communicative and artistic expression.
(4) listening or viewing with suspended judgment.
(5) recognizing patterns of communication used to express needs in different cultures.
(6) demonstrating openness toward characteristics and values implicit in the messages of individuals whose cultural backgrounds differ from the teacher's own.

b. demonstrating attitudes which promote processes of free inquiry in classroom and societal contexts.

c. applying criteria for evaluating artistic experiences.

d. applying principles and processes of conflict resolution to foster acceptance of various viewpoints.
e. demonstrating understanding of the functions of mass communication in promoting or inhibiting democratic procedures in contemporary nations.

Competency 6: The teacher will recognize the role of mass communication in American society by:

a. identifying differences between mass communication and interpersonal communication with respect to such factors as:
   (1) media interface
   (2) audiences
   (3) feedback patterns
b. distinguishing between mass communication (as process) and mass media (transmitting agents within process) with respect to such factors as:
   (1) components, e.g., senders, receivers, messages, channels, noise and feedback.
   (2) functions of gatekeepers.
c. describing relationships between mass communication and popular culture with respect to such factors as:
   (1) differences among folk, elite and popular cultures.
   (2) evaluation of popular culture as a mass communication phenomenon.
d. demonstrating understanding of the impact of mass communication on American Society with respect to such factors as:
   (1) the effects of media upon their students' perceptions, emotions, beliefs and actions.
   (2) societal changes that have occured as a result of rapid development of media.
   (3) influence of media on social and political processes.
   (4) future societal changes likely to occur as a result of media developments.
e. demonstrating awareness of the sources of support for mass communication in the American capitalistic system by:
   (1) comparing the American media establishment (private ownership, commercial support with the media establishment in other countries.
   (2) describing the interrelationships among advertisers and target audiences and the effects of these interrelationships on the content and operation of the mass media.

(3) describing the differences that exist among the media support systems for newspapers, magazines, books, radio, television, and film and the effect of such differences on media content.

f. demonstrating knowledge of the relationships between government and mass media by:

(1) describing the purpose and restrictions of current copyright legislation.

(2) explaining the free speech and free press provisions of the First Amendment and describing how these have been applied to the mass media.

Goal 2: THE TEACHER WILL DEMONSTRATE SKILLS AND ATTITUDES FOR FOSTERING PRODUCTIVE COMMUNICATIVE AND AESTHETIC EXPERIENCES IN STUDENTS.

Competency 1: The teacher will identify stages and factors in language and communicative development in relation to:

a. stages of physical, perceptual and emotional development.
b. pupil problems in speaking and listening.
c. pupil problems in non-verbal communication.
d. influences of family, peers and mass media.
e. interrelationships among reading, writing, speaking and listening.
f. relationships between language and communication.
g. development of communication speaking and listening functions involved in:
   (1) informing
   (2) controlling
   (3) feeling
   (4) imagining
   (5) ritualizing

Competency 2: The teacher will demonstrate approaches and techniques for coping with pupils with special communication problems by:

a. identifying sources of such problems as reticence, noisiness, disorganized messages, etc.
b. utilizing appropriate procedures for referral to speech and hearing specialists.
c. individualizing communication instruction in the classroom through:
   (1) selection of appropriate instructional resources to enhance communication.

(2) implementation of instructional procedures, appropriate to the child's language and communication needs.

Competency 3: The teacher will employ approaches and techniques to enhance development of children's oral communication competencies by:

a. providing instruction in listening.
b. providing instruction for achieving various communication goals through processes of informing, persuading, discussing, entertaining, imagining, improvising, problem solving, etc.;
c. providing opportunities for practicing communication skills through creative drama, role playing and other improvisational techniques.
d. providing opportunities to critically evaluate messages received through mass media.
e. providing opportunities to evaluate live theatrical performances.

Competency 4: The teacher will stimulate creative processes in pupils by:

a. identifying stages in the creative process (e.g. definition of the problems, incubation, generating solutions).
b. incorporating into instruction time for imaginative experiences (e.g. creative dramatics, role playing, creative movement).
c. providing resources and materials for creative expression (e.g. rhythm instruments, art supplies, costumes, cameras, recording equipment, etc.)
d. bringing theatre artists and appropriate theatrical productions to the school.
e. expression (e.g. colorful, stimulating displays, flexible spatial arrangements, etc.)
f. facilitating a non-threatening environment for sharing products of creative expression.
g. participating with students in the development of artistic experiences and products.

Competency 5: The teacher will apply knowledge of the processes of human perception to artistic expression by:

a. facilitating the re-creation of experiences through creative drama and characterization (e.g., role-playing situations such as fear, joy, anger, love, etc.)
b. recognizing how past experiences contribute to interpretation of new information collected through the senses.
c. providing opportunities for collecting information through the various senses.

d. introducing artistic form in a way that enhances freedom of aesthetic expression.

Competency 6: The teacher will foster expression of and receptiveness toward divergent viewpoints and communication styles by:

a. developing programs which account for individual needs.
b. recognizing bases for divergence in viewpoints and personal styles of communication.
c. presenting samples of ways different cultures verbally and non-verbally communicate the same message.
d. utilizing factors that lead to receptive environments.
e. encouraging pupils "try out" various communication styles in different contexts.

SPECIALIST PROGRAMS

The models which follow provide guidelines for the preparation and certification of *specialists* in communication and theatre. *It is assumed that the specialist, like all other teachers, will have met the minimal competencies of programs designed according to the guidelines in Model I.* The viewpoint underlying the guidelines is that all teachers are "communication generalists," i.e., that teaching-learning processes are essentially communicative processes and that all teachers must attain certain minimal competencies embodied in the fields of communication and theatre in order to effectively perform their roles (outlined on p. 3).

Specialists differ from non-specialists in their breadth and depth of competencies in communication and theatre related areas. Furthermore, it is apparent in the guidelines that each specialist must attain specific competencies from the fields of the other specialists, e.g., the speech communication specialist must apply principles from theatre and vice versa.

Another factor distinguishing specialists from non-specialists is an emphasis on the roles of resource person and professional, i.e., the specialist becomes responsible as a "delegate from the communication and theatre professions" for program planning and development and for helping others to apply significant content and processes.

In preparing, certifying or staffing personnel in the area of communication and theatre it is entirely possible that a single individual could attain competencies in more than one specialty area. It is also possible that programs may prepare K-12 specialists who have attained competencies in all of the specialty areas. If the latter is done, however, it is advisable that a minimum of a five-year program be instituted in order for the necessary competencies to be attained.

MODEL 2: ELEMENTARY LANGUAGE ARTS SPECIALISTS: COMPETENCIES IN COMMUNICATION AND THEATRE

Model 2 guidelines are based upon the premise that elementary language arts teachers are specialists with respect to the special needs of children but are generalists with respect to communication and theatre. Ideally, they are the individuals responsible for developing (and assisting others in developing) sequential programs which promote the overall development of language and communication skills. The competencies comprising the model are elaborations of or supplements to those required in Model I for all teachers.

Goal 1: THE ELEMENTARY SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO DEVELOP COMMUNICATION AND THEATRE PROGRAMS IN EDUCATIONAL AND COMMUNITY SETTINGS.

Competency 1: The elementary specialist will develop programs which help others use interaction to facilitate learning by:

a. demonstrating for teachers and parents large groups, small groups, or dyads, those communication processes which facilitate instruction for particular pupils.
b. applying creative drama to facilitate interaction in learning contexts.

Competency 2: The elementary specialist will develop programs which emphasize communicative processes designed to change children's behavior by:

a. identifying factors that influence motivation from pre-school through adolescence.
b. establishing communication environments conducive to change (e.g., positive, supportive).
c. demonstrating knowledge of factors in changing children's attitudes.
d. demonstrating communication processes for arbitration and conflict resolution in educational settings.

Competency 3: The elementary specialist will develop programs that emphasize communication processes in relation to development of self-concept by:

a. incorporating into curricula factors that contribute to children's positive self-concepts.
b. constructing individualized programs of instruction for dealing with communication problems such as reticence, faulty listening, etc.
c. guiding creative drama activities emphasizing individuality (imaginative perception and creative self expression).

Competency 4: The elementary specialist will foster communication and creative expression among different cultures by:

a. demonstrating knowledge of verbal and non-verbal communication patterns in various cultural groups.
b. demonstrating techniques for facilitating communication in multicultural classrooms.
c. providing creative drama experiences in which all children can succeed.

Competency 5: The elementary specialist will develop school and community programs that reflect aesthetic values of divergent cultures by:

a. permitting individual expression through artistic activities unique to divergent cultures.
b. exposing students to a variety of aesthetic experiences based on the arts of many different cultures.
c. demonstrating knowledge of elements in artistic expression and aesthetic values.
d. valuing human universality in aesthetic expression beneath the expressed differences.

Goal 2: THE ELEMENTARY SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO IMPLEMENT PROGRAMS WHICH HELP STUDENTS ACHIEVE SKILLS AND ATTITUDES RELATED TO COMMUNICATION AND THEATRE.

Competency 1: The elementary specialist will assist pupils in use of the vocal mechanism by:

a. providing opportunities in creative drama and oral interpretation to explore their vocal potential (e.g. use of pitch, rate, intensity, etc.)
b. diagnosing deficiencies in operation of the vocal mechanism in relation to maturational factors.

c. implementing corrective measures for vocal deficiencies or making appropriate referrals.
d. providing opportunities for pupils to develop skills for communicative functions.

Competency 2: The elementary specialist will assist pupils in language development in relation to communicative development by:

a. applying knowledge from current research on language and communication development.
b. individualizing communication activities in instructional contexts in all areas of the curriculum for bi-lingual and bi-cultural pupils.
c. providing creative drama and related speech, movement, imaginative and sensory awareness activities.
d. fostering language activities in communication contexts.

Competency 3: The elementary specialist will assist teachers and students in developing competencies which demonstrate:

a. appropriate organizational patterns.
b. validation or expansion of ideas.
c. skill in creating dramatic plot, character, improvised dialogue, action and theme.
d. fundamentals of audience analysis and adaptation.
e. messages that are functional, e.g., designed to get specific desired responses from others.
f. messages that are aesthetic (e.g., utilize originality, imagery, expanded vocabulary and unity).
g. messages that are ethical (e.g., reflect responsible reporting of facts and inferences, a respect for truthfulness, etc.;)

Competency 4: The elementary specialist will foster in students the principles of effective auditory processing by:

a. identifying major deficiencies in hearing and auding.
b. recognizing the effects of deficient auditory memory, sequencing and figure-ground discrimination on the communication act.
c. demonstrating principles of effective listening in a variety of communication contexts.
d. making appropriate referrals for hearing deficiencies.
e. implementing corrective measures for listening problems.
f. creating situations in which students must respond to one another.

Competency 5: The elementary specialist will foster creative processes and artistic experiences by assisting others in:

a. identifying stages in the creative process (e.g., definition of the problem, incubation, generating solutions) and attributes of creative expression (e.g. fluency, flexibility, elaboration, originality, etc.)
b. incorporating time for imaginative experiences into lesson plans (e.g. creative dramatics, creative movement).
c. utilizing resources and materials (e.g., rhythm instruments, art supplies, costumes) for development of creativity.
d. creating a physical environment conducive to creative expression (e.g. colorful, stimulating displays, flexible spatial arrangements).
e. providing outside resources (e.g. artists, productions, etc.)
f. facilitating a non-threatening environment for sharing products of creative expression.
g. participating with students in the development of artistic experiences and products.
h. recognizing dramatic possibilities existing continually in the classroom and being able to use these possibilities to motivate meaningful creative drama experiences.
i. identifying appropriate literature, themes, guidelines or ideas for dramatic development.
j. developing questioning strategies to facilitate creative development.
k. developing guidance techniques for role playing situations and creative drama

Competency 6: The elementary specialist will assist others in making communication choices based on an analysis of potential consequences by:

a. applying techniques of positive/negative valences to alternatives and consequences.
b. generating more than one alternative to solve problems and more than one potential consequence for each alternative.
c. giving rationales for choices made.
d. identifying logical and personal bases underlying consequences.
e. identifying vested interests/personal agendas that enter into consideration of consequences.

Competency 7: The elementary specialist will assist pupils in enjoying theatre and in critically viewing mass media by:

a. supplying good models of theatre and mass media.

b. helping the student discern quality elements in theatrical and mass communication productions.
c. guiding the student's development of aesthetic taste (an individual and growing set of standards) in order to appreciate good theatre and mass communication.

Competency 8: The elementary specialist will act as resource person in drama and communication activities by:

a. conducting in-service workshops for teachers in creative drama, choral speaking and various phases of formal theatre.
b. demonstrating techniques and potential of creative drama with children for parents, teachers and community youth leaders.
c. providing teachers and community youth leaders with ideas and resource materials for drama, movement and related creative speech activities.
d. educating teachers, parents, administrators and community youth leaders concerning the need and nature of informal and formal drama and speech activities in the curriculum and in recreational settings.

Goal 3: THE ELEMENTARY SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO FACILITATE STUDENTS' DEVELOPMENT OF CAREER-RELATED SKILLS AND ATTITUDES.

Competency 1: The Elementary Specialist will assist students in developing communication competencies related to the world of work by:

a. guiding processes of communication to enhance self-awareness in relation to potential career choices by:
   (1) assisting students in intra-personal communication, i.e., exploration of interests, abilities and other aspects of self in relation to the world of work.
   (2) assisting students in interpersonal communication, i.e., speaking and listening with others to process information related to the world of work
b. demonstrating in actual, mediated, or simulated contexts the importance of communication skills in various work settings.
c. developing language and theatre arts components for programs in career education.
d. motivating and guiding creative drama experiences that provide opportunities for students to explore the activities and new points of view related to various careers.

Competency 2: The teacher will assist students in exploring careers in communication and theatre by:

a. introducing the field to students, teachers and community personnel.
b. providing students with opportunities to observe workers in communication and theatre.
c. understanding career-related implications of speech communication and theatre.
d. providing information about career-related opportunities in speech communication and theatre.
e. participating actively in communication and theatre professional organizations in order to maintain contemporary perspectives of the field.

MODEL 3: SECONDARY SCHOOL SPEECH COMMUNICATION SPECIALISTS

The speech communication specialist at the secondary school level is likely to teach in programs which emphasize interpersonal communication, psycholinguistics, public speaking, oral interpretation, debate and various other aspects of communication education. Because the speech communication specialist is a generalist with respect to the field of communication, he or she is likely to be called upon to implement co-curricular programs most typically in the field of forensics. However, the speech communication specialist should not be called upon to direct forensics unless the competencies outlined in Model 3A below have been met. In addition, *it is assumed that the speech communication specialist will have achieved a high level of proficiency in those competencies outlined in Model 1 for all teachers.* Unless the competencies outlined for the theatre and mass communication specialists have been met, the speech communication specialist should not be assigned to implement curricular or co-curricular theatre or mass communication programs. Because the speech communication specialist is primarily concerned with developing communication competencies in others, the following goals and competencies should be achieved.

Goal 1: THE SPEECH COMMUNICATION SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO DEVELOP COMMUNICATION PROGRAMS IN EDUCATIONAL AND COMMUNITY SETTINGS.

Competency 1: The speech communication specialist will organize programs in the school and community which develop in individuals understanding, appreciation, and improvement of spoken symbolic interaction by:

a. developing in individuals the ability to compare and contrast communication variables within and across levels of the communication process.
b. developing in individuals an appreciation of the values, purposes and functions of communication in society.
c. assisting individuals in improving their communication skills.

Competency 2: The speech communication specialist will organize programs in the school and community related to secondary school students' needs by:

a. assessing the knowledge, attitudes, skills, and learning styles of students, relative to communication behaviors.
b. specifying concrete learning and communication goals related to their individual needs.
c. tailoring content and learning strategy to the communication needs of individual students.

Competency 3: The speech communication specialist will act as a resource/consultant to others on problems related to communication behavior by:

a. providing information on human communication development to colleagues in other disciplines, parents, students, and community personnel.
b. providing solutions to problems of cross/cultural communication and classroom situations, school situations, and community personnel.
c. helping others to cope with such problems as reticence, apprehension, disorganized thinking, tendency to dominate, classroom and community conflict, etc.
d. helping others to foster productive communication climates.
e. facilitating communication processes which foster educational and societal change.

Goal 2: THE SPEECH COMMUNICATION SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO IMPLEMENT PROGRAMS WHICH HELP STUDENTS TO COMMUNICATE EFFECTIVELY.

Competency 1: The speech communication specialist will assist students in communicating effectively in a variety of contexts by:

a. providing models and demonstrations of messages appropriate to various audiences, purposes and levels of communication.
b. demonstrating the interactive reciprocal nature of communication.
c. developing students' abilities to generate and organize messages by:
   (1) encouraging students to talk formally and informally about substantive matters which interest and/or concern them.
   (2) providing opportunities for students to discern and analyze organizational patterns in a variety of types of discourse.

(3) providing for the exercise of organizational skills through the patterning and outlining of their own messages.

(4) demonstrating to students the applications of reasoning to discourse.

(5) helping students to identify and utilize sources of illustrative or explanatory materials, including the self.

d. assisting students in developing effective delivery skills by:

(1) providing formal and informal opportunities for guided practice in oral communication.

(2) creating practice experiences which build confidence and a willingness to communicate ideas orally.

e. assisting students in developing the skills and techniques necessary for effective communication within specialized forms of discourse such as discussion, interview, conversation, debate, public speaking, etc. such as:

(1) comparing and contrasting the formats and situational constraints among forms.

(2) exposing students to the uses of each form in education and work settings.

(3) providing students with guided practice in the various forms of discourse.

Competency 2: The communication specialist will assist students in developing aesthetic values and sensitive responses in communication contexts by:

a. developing in students an awareness of the forms of artistic expression and their communicative impact.

b. developing in students the ability to apply aesthetic theory to communication phenomena.

c. assisting students in developing a rhetorical style which balances factors of communicative effectiveness with artistic considerations.

d. developing in students specific encoding and decoding skills and attitudes which promote free inquiry, critical listening, receptiveness toward divergent viewpoints, and willingness to support (functionally and artistically) an unpopular idea.

Competency 3: The communication specialist will assist students in developing abilities to anticipate the consequences of communication decisions and behaviors on themselves and others by:

a. appraising students of the importance of research and evidence for effective decision making.

b. allowing students to test the impact of manipulating communication variables as source, receiver, message, channel, and network, in structured classroom and laboratory experiences.
c. assisting students to recognize sources of feedback and interpret feedback to achieve their communicative purposes.
d. assisting students in identifying supportive and defensive communication behaviors and their impact on interpersonal relationships.
e. providing students with examples of the effects of inappropriate communication decisions.
f. providing students with opportunities to predict the effects of various rhetorical appeals, channel and media choices in given communication contexts.

Competency 4: The speech communication specialist will prepare students to evaluate messages on the basis of functional, ethical, and aesthetic considerations by:

a. stressing the importance of good listening as a prerequisite for evaluations.
b. providing students with guidelines for distinguishing among situations which require functional, ethical, or aesthetic criteria for evaluating messages.
c. describing for students the theories underlying each of the three critical approaches.
d. teaching students to apply functional, ethical or aesthetic criteria for evaluation to discourse heard both in-and outside of class.
e. encouraging students to construct sets of criteria for evaluation based on both theoretical considerations and their own belief systems.

Goal 3: THE SPEECH COMMUNICATION SPECIALIST WILL DEVELOP COMPETENCIES NECESSARY TO FACILITATE STUDENTS' DEVELOPMENT OF CAREER-RELATED SKILLS AND ATTITUDES.

Competency 1: The communication specialist will assist in developing communication skills appropriate to students' chosen careers by:

a. introducing students to the unique skills and responsibilities of job-related communication.
b. providing students with opportunities to practice initiating and receiving messages in contexts relevant to careers.

Competency 2: The communication specialist will assist students in developing communication competencies consistent with career development by:

a. teaching students methods for self-assessment of communication competencies.
b. providing students with information regarding sources of information on improving communication competencies.

Competency 3: The communication specialist will provide students with opportunities to consider careers related to the field of communication by:

a. being active in professional organizations related to communication.
b. providing live and media resources on college speech communication programs.
c. providing opportunities for students to interact with people in communication-related careers.

MODEL 3A: SECONDARY SCHOOL FORENSICS SPECIALISTS

In 1974 a National Developmental Conference on Forensics co-sponsored by SCA sought to chart future directions for forensics education. Conferees sought to conceptualize the nature of a forensics program adequately funded, supported by the administration, and staffed with forensics specialists. The forward looking recommendations for preparation of school personnel to teach in such programs which emerged from the Conference comprise the basis for the guidelines for preparation and certification of forensics educators presented in Model 3A. The domain of forensics was described at the conference:

> Forensics is an educational activity primarily concerned with using an argumentative perspective in examining problems and communicating with people. An argumentative perspective on communication involves the study of reason given by people as justification for acts, beliefs, attitudes, and values. From this perspective, forensics activities, including debate and individual events, are laboratories for helping students to understand and communicate various forms of argument more effectively in a variety of contexts with a variety of audiences.[5]

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[5]See James H. McBath, ed., *Forensics as Communication: The Argumentative Perspective*, Skokie, Illinois: National Textbook Co., 1975, p. 11

The competencies model presented below assumes attainment of the minimal competencies for all teachers as outlined in Model I and the attainment of the competencies for the speech communication specialists outlined in Model 3.

Goal 1: THE FORENSICS SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO DEVELOP FORENSICS PROGRAMS IN EDUCATIONAL AND COMMUNITY SETTINGS.

Competency 1: The forensics specialist will develop forensics programs which achieve optimal educational outcomes by:

a. proposing appropriate programs to link forensics activities to other educational goals and programs of the school.
b. proposing programs which help pupils to communicate effectively in a variety of social contexts.

Competency 2: The forensics specialist will develop efficient programs by:

a. preparing and defending a budget based upon student needs and benefits.
b. proposing better and more efficient methods for administering the forensics program.
c. keeping accurate records of the accomplishments of the forensics program.
d. organizing efficient tournaments with respect to: invitations, schedules of events, transportation, meal planning, employment of critic-judges, etc.

Competency 3: The forensics specialist will organize clinics, tournaments and workshops to help students improve as forensics participants by:

a. demonstrating a knowledge of tournament objectives and standards.
b. developing procedures for consistent evaluation of activities in relationship to the philosophy of the department and the school.
c. providing the maximum number of students with a variety of forensics experiences within budgetary limits.
d. preparing students to participate in the various forensics events.
e. assisting students in locating materials adaptable to specific events and suitable to the talents of the individual student involved.

Goal 2: THE FORENSICS SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO IMPLEMENT FORENSICS PROGRAMS WHICH HELP STUDENTS TO DEVELOP EFFECTIVE COMMUNICATION SKILLS AND ATTITUDES.

Competency 1: The forensics specialist will provide diversified program activities to meet the needs of all interested students by:

a. including a variety of activities in the forensics program (discussion, various forms of debate, individual events, etc.)
b. encouraging participation by students from minority and bi-lingual groups.
c. encouraging participation by students of varying academic abilities.
d. encouraging students to develop their individual talents through participation in forensics activities.
e. encouraging students to participate in forums and organizational activities in the community.

Competency 2: The forensics specialist will foster an ethical approach to competition by:

a. assisting students in learning the standards of responsible communication in a democratic society.
b. helping students to understand the reasons for the rules and regulations of the sponsoring group.
c. placing competition in an educational perspective.

Competency 3: The forensics specialist will demonstrate the ability for constructive criticism by:

a. giving written and oral critiques emphasizing positive as well as negative aspects of performance.
b. utilizing functional, aesthetic and ethical criteria as the basis for criticism.
c. encouraging students to evaluate and utilize the constructive criticism of peers, laypersons and critic judges.

Competency 4: The forensics specialist will utilize school and community resources to enhance the forensics program by:

a. publicizing the scope and purposes of the forensics program.
b. integrating the forensics program with other academic programs (e.g. history, English, civics, etc.)
c. integrating the forensics program with community activities (e.g. political discussions, town meetings, etc.)

d. establishing a network of communication with school personnel, parents and community agencies.

Goal 3: THE FORENSICS SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO FACILITATE STUDENTS' DEVELOPMENT OF CAREER RELATED SKILLS AND ATTITUDES.

Competency 1: The forensics specialist will demonstrate knowledge of the application of forensics skills to career and personal success by:

a. helping students observe and analyze occupations where forensics processes are emphasized (e.g. logical analysis of arguments, decision making, evaluation of evidence, conflict management, etc.
b. helping students observe (through actual or simulated instances), communication problems which might be solved through the application of forensics skills.
c. helping students to apply forensics skills (research analysis, organization, development of ideas, communication in achieving their educational career goals.

Competency 2: The forensics specialist will introduce students to opportunities to pursue careers related to forensics by:

a. providing live and media resources on college speech and forensics programs.
b. providing opportunities for students to interact with people who are in forensics-related careers.

MODEL 4: SECONDARY SCHOOL THEATRE SPECIALISTS

These guidelines assume the purpose of theatre education in the secondary schools to be twofold. First, it should function in a capacity which assists adolescents in developing into sensitive, responsive and responsible members of society. Secondly, it should provide experiences and training which will perpetuate and enrich the art of theatre. Both purposes can and should be accomplished through planned programs of instructional experiences that extend beyond the formal curricular offerings in the area of theatre. The teacher of theatre at the secondary level must be capable of guiding the learning of adolescents in the art of theatre and of utilizing theatre as a strategy or tool to facilitate growth and learning in all areas of adolescent development. Therefore, the theatre specialist programs should be designed to enable the prospective teacher to achieve the following objectives related to self and students. It is assumed that theatre specialists will have achieved proficiency in the competencies outlined in Model I for non-specialists.

Goal 1: THE THEATRE SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO DEVELOP THEATRE PROGRAMS IN EDUCATIONAL AND COMMUNITY SETTINGS.

Competency 1: The theatre specialist will organize programs focusing on theatre as an art form which:

a. relate through theatre history the values, purposes and functions of theatre in past and present societies.
b. provide experiences demonstrating theatre to be relevant to contemporary life style, including:
   (1) attendance at professional theatre performances.
   (2) participation in play festivals and contests.
   (3) interviews and meetings with practitioners of professional, educational and community theatres.
c. provide interdisciplinary experiences to:
   (1) demonstrate the relevance of theatre to current issues.
   (2) develop a sensitive and aesthetically aware audience through theatre enrichment activities.

d. provide experiences that demonstrate theatre to be useful in developing personal and social values, including:
   (1) examination of the cooperative and collaborative nature of theatre production.
   (2) recognition of the values of individual and group accomplishments found in theatre production.
   (3) utilization of interscholastic theatre activities as a means of expressing school spirit, competition and critical awareness.
   (4) supervision of the theatre activity program in its service component (e.g., fund raising for benevolent associations).

e. assist students in the understanding of dramatic literature by:
   (1) introducing students to a wide range of dramatic literature representative of historical periods and dramatic genre.
   (2) examining dramatic literature in terms of theory and criticism.
   (3) identifying the universalities found in plays from all periods and genre.

f. assist students in the understanding of theatre as it reflects history by:
   (1) exploring change in the use of physical theatre throughout the years.
   (2) inter-relating major political and social events with changes in the function and form of theatre.
   (3) identifying changes in production techniques and their effects on the nature of theatre at different historical periods.

g. demonstrate the coordination of theatre crafts into an artistic whole by:
   (1) selecting plays which are meaningful to students, director and audience.
   (2) selecting plays which are manageable with respect to facility, time, talent and budget.
   (3) guiding actors in the analysis of a play for plot, theme, character and structure.
   (4) conducting auditions for cast selection and interviews for crew positions.
   (5) scheduling and conducting rehearsals.
   (6) designing and supervising construction of scenery and props.
   (7) designing and supervising the use of lights.
   (8) planning and supervising costume construction and make-up.
   (9) designing and supervising costume construction and make-up.

(10) staging and coordinating dance and musical numbers.
(11) supervising the creation and coordination of publicity materials.
(12) supervising and coordinating the run of a production (tickets, house management, etc.).
(13) accepting the ethical responsibility for budgeting expenditures.

Competency 2: The theatre specialist will organize programs which utilize theatre as process or product by:

a. developing learning experiences for intra, inter and cross-disciplinary studies to strengthen concentration, sensory responses and imagination as a means of self-discovery.
b. developing learning experiences for intra, inter and/or cross-disciplinary studies to increase the awareness of the self as a force affecting and affected by universal themes, concepts and truths.
c. developing sociodrama learning experiences for intra, inter and cross-disciplinary studies to increase sensitivity to one's self as a human being relating to other human beings in varying environmental contexts.
d. creating theatre experiences which encourage social cohesion within the school/community environments.
e. developing theatre experiences which contribute to effective communication processes within the school.
f. developing theatre experiences which increase opportunities for institutional and community interaction.

Goal 2: THE THEATRE SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO IMPLEMENT THEATRE AND MASS MEDIA PROGRAMS WHICH HELP STUDENTS TO DEVELOP AESTHETIC VALUES AND SENSITIVE RESPONSES TO ARTISTIC AND COMMUNICATIVE EXPERIENCES.

Competency 1: The theatre specialist will communicate through the theatre experience the responsibility of the individual in a free society by:

a. demonstrating a knowledge of the ethical basis of artistic freedom.
b. demonstrating a knowledge of the historical basis of artistic freedom.
c. demonstrating a knowledge of the legislative/legal constraints that may infringe upon the freedom of expression.
d. demonstrating an understanding of the duties and responsibilities, rights and privileges of an artist in a free society.

Competency 2: The theatre specialist will communicate the diversity of the theatre experience with respect to culture by:

a. demonstrating knowledge of the cultural function of the theatre experiences in various areas and localities.
b. demonstrating knowledge of the diversity of the theatre experience in the cultural development of individuals.
c. demonstrating sensitivity to the variety of form, style and message of the theatre experience world-wide.

Competency 3: The theatre specialist will foster the expression of and receptiveness toward divergent viewpoints and communication styles by:

a. recognizing the basis for the divergence in viewpoints or personal styles inherent in the theatre experience.
b. recognizing the basis for establishment of a classroom environment which values and encourages divergent thinking.
c. placing value on creative thinking, being alert to new ideas proposed by students and encouraging such individuals to continue to develop their ideas and talents.

Competency 4: The theatre specialist will apply elements of dramatic criticism to dramatic literature and theatre performance by:

a. identifying specific philosophical approaches to dramatic criticism such as those of Aristotle, Goethe, Shaw, Atkinson, etc.
b. demonstrating knowledge of dramatic works representative of the various historical periods.
c. attending dramatic productions in a wide variety of styles and forms.
d. applying elements of critical theory to specific theatre performances or written plays.

Competency 5: The theatre specialist will develop and apply criteria for evaluation of dramatic literature and theatre performance by:

a. identifying principles of aesthetics such as beauty, balance, unity, distance and others.
b. explicating a series of evaluative statements to be used as a basis for aesthetic judgment.
c. applying aesthetic judgment to a given piece of dramatic literature or a theatre performance by producing a unified and coherent written or oral critique including analysis of structure, style and thematic elements.
d. applying aesthetic judgment while conducting rehearsals for performance.

e. applying aesthetic judgment while creating and executing such elements of theatre production as scenic, costume and lighting design.
f. accurately interpreting manifestations of responses by audience members during a theatre performance. (Among these overt reactions would be included changes in physical position, facial expression, etc.)
g. exposing students to a wide range of environmental stimuli, stressing through the theatre experience perception through the various senses.

Competency 6: The theatre specialist will manipulate various components of theatrical production to achieve a desired artistic experience by:

a. utilizing various media appropriate to performance.
b. utilizing various technological effects (lights, costumes, etc.) appropriate to various performance situations.
c. utilizing various theatre forms (thrust, arena, proscenium, etc.) appropriate to performance situations.

Competency 7: The theatre specialist will demonstrate an attitude of compassion and understanding for the human condition as reflected in various aesthetic experiences by:

a. applying appropriate analysis of the dynamic qualities of the theatre experience to the drama of everyday life.
b. fostering an understanding of the emotional content of the theatre with an understanding of the breadth of the human emotional range.
c. rendering the theatre experience with humanness—that is, with warmth, openness and respect.

Competency 8: The theatre specialist will demonstrate an awareness of the theatre experience as a means of achieving re-creation and self-renewal by:

a. using the techniques of creative drama to renew vitality, involvement, spontaneity, honesty, enthusiasm, etc., in self and others.
b. fostering theatre experiences as a source of pleasure, relaxation and spiritual revitalization.

Competency 9: The theatre specialist will recognize the important structures which underlie the social processes depicted in the theatre experience by:

a. demonstrating an understanding of the nature of social change and its attendant dynamics.

b. utilizing various social dynamics such as association, dissociation, accommodation, cooperation, competition, conflict, etc., to deepen the theatre experience.

Competency 10: The theatre specialist will predict the success of a theatre production by:

a. demonstrating a fully developed and practical set of principles and theories of directing by which he may:
   (1) predict the potential outcome of specific casting decisions.
   (2) predict the rehearsal time needed for each aspect of performance.
   (3) demonstrate an understanding of composition, picturalization, movement patterns and unification with the potential effect always in mind.
b. helping the performers apply such techniques as listening to each other, experiencing sensory reactions to smell, touch, sight, etc., as they execute movement and deliver and interpret lines in a character performance.
c. utilizing strategies which increase sensory responses, e.g., sensory recall, improvisational exercises, etc., to enhance observation, imagination, etc.

Competency 11: The theatre specialist will balance various factors of a theatre experience to achieve the desired behavioral responses from participants and audience by:

a. applying knowledge of design elements (line, color, texture, mass, etc.) and predicting the effects of their interrelationships upon the participants in a theatre experience.
b. coordinating all the elements (set, lights, actors, director, theatre, audio effects, etc.) for unity in theatre performance.
c. utilizing various participant observers in relation to physical arrangement (thrust, arena, classroom, etc.) for desired impact.

Competency 12: The theatre specialist will predict the extent of learning to be achieved through a given theatre experience by:

a. demonstrating an understanding of educational diagnostic techniques and their appropriateness to the theatre experience.
b. demonstrating an ability to evaluate diagnostic information.

Competency 13: The theatre specialist will demonstrate theatre as an instrument for behavioral change by:

a. employing a variety of role-playing situations such as improvisation of characters in a given setting, characterization in scripted plays, etc., to emphasize an individual's potential for change.
b. altering audience behavior through carefully chosen performance styles, forms and subject matter.

Goal 3: THE THEATRE SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO FACILITATE STUDENTS' DEVELOPMENT OF CAREER-RELATED COMPETENCIES.

Competency 1: The theatre specialist will assist students in the development of performance skills by:

a. introducing students to the skills and responsibilities of the contributing artists in a theatrical event by:
   (1) introducing students to stage terminology and rehearsal and performance conduct.
   (2) introducing the basic principles of acting (movement and use of voice) so that the student will be able to communicate the playright's ideas to the audience.
   (3) exposing students to a variety of approaches in the development of acting skills and the interpretation of character.
   (4) introducing the student to the skills and duties of a director, such as blocking, play selection, casting, rehearsals and management.
   (5) introducing students to the skills and duties of design artists.
   (6) introducing students to the skills and duties of theatre management personnel.

Competency 2: The theatre specialist will assist students in assessing their potential as theatre artists by:

a. providing critical evaluations of their work based upon specifically identified criteria.
b. providing information and experiences regarding future training in the various areas of theatre as career possibilities.
c. providing encouragement and opportunities to observe and participate in theatre experiences in various contexts.

MODEL 5: SECONDARY SCHOOL MASS COMMUNICATION SPECIALISTS

Mass communication involves the use of media to distribute messages as widely as possible. The secondary school mass communication specialist typically comes from a background that reflects one or more of three categories of media: print, broadcasting, or film. Consequently, the specialist may have academic preparation in English and journalism, in speech, in theatre and the fine arts, or in various combinations of these and other disciplines. Since every mass communication specialist should have breadth of knowledge spanning the three media categories, many of the competencies that follow may be applied to preparation of all mass communication specialists, regardless of their media orientations. However, these competencies emphasize instruction in broadcasting and film media since these relate most strongly to preparation of teachers of communication and theatre. Although, journalism teachers (those concerned primarily with print media) are usually prepared separately for certification, current trends toward a unified view of communication processes in print, and non-print media may mean that the competencies below would be essential for their preparation.

Another point is the distinction between the mass communication specialist and the specialist in instructional media. While there are certainly areas in which competencies of these two specialists overlap there are essential differences: the mass communication specialist and the specialist in instructional media. While there are certainly areas in which competencies of these two specialists overlap, there are essential differences: the mass communication specialist is concerned with processes, effects and production of media in relation to mass audiences; the instructional media specialist is concerned with audio visual processes and technology in educational settings. Instructional media specialists are usually prepared in departments of educational technology.

The competencies which appear in Model I, for all teachers are assumed for mass communication specialists. Skills outlined in Model I, Competency 6 should be achieved at very high levels of proficiency for the Mass Communication Specialist. Given the relationships between speech communication and mass communication and between theatre and mass communication, it is highly desirable that the mass communi-

cation specialist achieve competence in selected aspects of Models 3 and 4.

Goal 1: THE MASS COMMUNICATION SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO DEVELOP PROGRAMS IN EDUCATIONAL AND COMMUNITY SETTINGS.

Competency 1: The mass communication specialist will organize programs in the school and community which promote awareness of media as an important resource at various levels by:

a. promoting awareness of media in the *community* through:
   (1) critical analysis of local media.
   (2) introduction to new media.
   (3) planning for new applications of media.
b. promoting awareness of social economic and political issues related to media at the national *level* through:
   (1) discussion of media issues and events.
   (2) critical analysis of broadcasting and film.
   (3) utilization of techniques for giving "feedback" to programmers and filmmakers.
c. promoting awareness of mass communication and media issues at the international level including:
   (1) the impact of satellite, cable and other forms of media technology.
   (2) the development of cooperative international media enterprises.
   (3) the impact of media on developing nations.
   (4) relationships of media to economic and political structures of established nations.

Competency 2: The mass communication specialist will develop competencies to act as a resource consultant on program development in the schools and community by:

a. applying knowledge of mass communication theory and research to other aspects of curricula including:
   (1) relationships among mass media and socialization processes.
   (2) analyses of pro-social and anti-social messages in media contexts.
   (3) evaluations of broadcasting and film as art forms.
   (4) specific theories of mass media effects emerging from such diverse fields as social psychology, anthropology, philosophy, rhetoric, art, etc.

b. critically analyzing specialized forms and uses of mass communication including:
   (1) the nature and content of mass news.
   (2) the distinction between news and commentary (e.g., objectivity and subjectivity).
   (3) the uses and content of the mass media in the political process.
   (4) the uses and content of the mass media in advertising.
   (5) the portrayal of racial, religious, and ethnic groups by the mass media—both past and present.
   (6) the various forms and techniques of film production.
   (7) cross-media comparisons.
c. providing technical information in the use of specialized presentational models to enhance communication and artistic productions in school and community settings, including:
   (1) mechanics of media such as: graphic display and photographic composition, juxtaposition and montage (both auditory and visual), camera movement and microphone placement, sound effects, color, etc.
   (2) use of commercial film, broadcast media, videotape to facilitate learning.
   (3) use of student media productions to facilitate learning.
   (4) use of cable television to increase citizens' participation in community decision making.
   (5) transference of a work of art from one medium to another. (e.g. filming a ballet, televising a play, etc.).

Goal 2: THE MASS COMMUNICATION SPECIALIST WILL DEMONSTRATE COMPETENCIES NECESSARY TO HELP STUDENTS RELATE EFFECTIVELY TO MASS COMMUNICATION AND MEDIA.

Competency 1: The mass communication specialist will provide activities that help students to more effectively utilize broadcast media by:

a. expanding students' knowledge of the history and development of broadcasting.
b. expanding students' knowledge of the influence of media on individuals' perceptions of self and society.
c. expanding the information processing capabilities of students through practice in the analysis and synthesis of material from the broadcast media.
d. expanding the skills of students in message preparation and message delivery for media such as radio and television.

e. expanding understanding of regulatory purposes and policies of broadcast media through such agencies as:
   (1) the Federal Communications Commission, the Federal Trade Commission, and other federal, state, and local agencies with regard to media operation and media control.
   (2) processes of self-regulation of the media by industry and professional groups.
f. increasing students' abilities to evaluate radio and television programs according to criteria appropriate to a specific program's genre.

Competency 2: The mass communication specialist will provide activities that help students to appreciate film as an art form by:

a. expanding students' knowledge of the history and development of film.
b. expanding students' knowledge of the various methods of classifying films.
c. expanding students' knowledge of the characteristics of film which distinguish it from other art forms and forms of mass communication.
d. expanding students' awareness of the techniques and mechanics used to create various effects in film.
e. expanding students' awareness of the processes used to create and sell commercially produced films.
f. increasing students' abilities to evaluate various types of film.
g. expanding students' understanding of regulatory policies related to film.

Competency 3: The mass communication specialist will develop activities that permit students and faculty to experiment with communication through print and non-print media by:

a. producing school newspapers, magazines, newsletters, etc.
b. producing programs on broadcast and/or carrier current radio stations.
c. utilizing closed circuit and/or video tape television facilities.
d. utilizing local radio and television stations for presentations of student-oriented programs.
e. utilizing local newspapers for presentations of student-oriented stories.

Goal 3: THE MASS COMMUNICATION SPECIALIST WILL DEVELOP COMPETENCIES FOR FACILITATING STUDENTS' DEVELOPMENT OF CAREER-RELATED ATTITUDES AND SKILLS.

Competency 1: The teacher of mass communication will assist students in the development of media oriented skills by:

a. introducing students to broadcast, print, and film terminology and production techniques.
b. providing curricular and co-curricular activities that encourage the student to develop such skills as observing, interviewing, writing, and presenting mediated messages.
c. introducing students to mass media productions of the highest professional caliber.
d. providing students with experiences to develop creativity in working with print and non-print media.

Competency 2: The teacher of mass communication will assist those students who wish to consider a career in mass communication by:

a. providing information about career opportunities in the mass media and in related professions.
b. apprising students of their potential for media related employment.
c. establishing liaison between students and media professionals by:
   (1) inviting representatives from the media and from professional associations to speak at curricular and co-curricular activities.
   (2) arranging for tours so that students may observe production and/or operation of the mass media.
   (3) providing opportunities to observe and discuss professional conduct.
   (4) establishing summer and part-time internships with media related organizations for highly qualified students.
d. providing information about academic programs related to mass media.

GUIDELINES FOR SPEECH COMMUNICATION AND THEATRE PROGRAMS IN TEACHER EDUCATION

Joint Task Force of the Speech Communication Association and the American Theatre Association

THE following guidelines are the result of an SCA/ATA project originally sponsored in conjunction with the National Association of State Directors of Teacher Education and Certification to produce guidelines for teacher certification. As SCA became involved with other organizations concerned with teacher education, particularly through its membership in the Associated Organizations for Teacher Education, it became apparent that a first step would be to ensure standards for evaluation of teacher education *pro-*

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grams. Since the National Council for Accreditation of Teacher Education (NCATE) recommends that institutions which they evaluate give due consideration to the guidelines of learned societies and professional organizations, guidelines were formulated in accordance with NCATE evaluative categories. In addition, since NCATE is currently contemplating program evaluation (in which the disciplines and the professional areas in teacher education institutions will be considered separately), the potential impact of the guidelines on speech and theatre is likely to increase.

Since December 1974 and January 1975, when the guidelines were officially approved by the SCA Legislative Council and the ATA Executive Boards, they have been disseminated to NCATE for use by their evaluation teams, to the Associated Organizations for Teacher Education for compilation of their guidelines of the various teacher education organizations, and to those institutions likely to be visited by NCATE during the coming year. The Joint SCA/ATA Task Force is now formulating a second document which will describe teacher competencies in speech communication and theatre for all teachers and for specialists in the various areas leading to state teacher certification in speech and/or theatre.

Purpose

The Speech Communication Association and American Theatre Association jointly recommend the following *Guidelines* to accompany the *NCATE Standards for the Accreditation of Teacher Education* in developing and assessing teacher preparation programs. The recommendations may be interpreted as guides for preparing specialists in speech communication and in theatre as well as for the preparation of communication and theatre components in all teacher education programs. The numbering system and descriptions correspond directly to categories in the *NCATE Standards.*[1] The guidelines, officially approved by SCA and by ATA in January 1975, are preliminary to the recommendations of specific teacher competencies in speech communication and in theatre which are currently being prepared by the joint task force of the two associations.

Introduction

Traditionally speech and theatre programs at both secondary and post secondary levels were merged into single administrative units. Teachers tended to be generalists preparing to teach the gamut of courses in speech, theatre, media, and forensics and to direct all of the related curricular extension activities. While separate departments of speech, theatre, rhetoric, speech communication, or speech and theatre have existed for many decades in colleges, many such programs in secondary schools have traditionally been administered through English departments. However, because of the rapid growth of research and knowledge in the areas of speech and theatre and the expanding curricula and enrollments at both secondary and post-secondary levels, new administrative structures and teaching combinations have emerged. The guidelines which follow describe preparation patterns possible for specialists in various areas of speech and theatre (and for media components within those programs), at the various academic levels. Also included are recommendations for the

[1] *Recommended Standards for Teacher Education,* approved and transmitted by the American Association of Colleges for Teacher Education to the National Council for Accreditation of Teacher Education.

preparation of teacher educators of speech and theatre specialists.

The general concerns of speech and theatre are those processes through which humans establish and maintain interrelationships through infinite combinations of verbal and nonverbal messages, media, and contexts. Instruction from the speech and theatre viewpoint is designed to enhance interactions such as face-to-face interpersonal communication, public speaking, mass media, and the aesthetic experiences involving audience and performer.

Because of the multi-faceted nature of the speech communication and theatre fields, speech communication and theatre programs or their components may be interdisciplinary or located administratively in the social sciences, education, humanities, or fine arts, as well as in the newly emerging units such as departments and colleges of communicaton, performing arts, and human development. Whereas speech communication programs emphasize the processes of the social sciences and humanities in studying human interactions in historical and contemporary perspectives, theatre programs emphasize artistic and aesthetic processes in the same perspectives.

It should be recognized, however, that as both an art uniquely concerned with humans as the media of expression, and as an organized system designed to create and promote an artistic product, some aspects of theatre may well contribute to processes studied in speech communication programs, e. g., intrapersonal communication, nonverbal behavior, small group communication, public speaking, and mass communication; conversely, those same speech communication processes may also contribute to the theatre process. Thus, the commonalities which exist between these two content fields may enhance both disciplines while serving as a *common* foundation for the total education of the prospective teacher, and of every human being.

Since teaching-learning processes are primarily symbolic interactions, teacher preparation programs should be concerned with speech communication and theatre education for two purposes: (1) the development of the prospective teacher's own communication and performance competencies in order to facilitate learning, and (2) the development of communication and performance competencies in pupils. Therefore, speech communication and theatre programs need to provide opportunities for potential teachers across disciplines and academic levels to develop cognitive, psychomotor, and affective competencies related to discussion leadership, group problem-solving, appropriate message organization and delivery, a rich repertoire of nonverbal behaviors, aesthetic awareness, empathetic response, artistic sensitivity, sensitive evaluation of performance, and support of the right to free speech.

To fulfill the goal of facilitating pupils' competencies in speech communication and theatre, service programs for all teachers should include theoretical and practical components in application of language acquisition, communication development in relation to the development of self-concept and the role of interpersonal communication, and theatre arts methodologies in supportive learning environments with special contributions to experiential learning, e. g., role playing, creative dramatics, and simulation.

Since human interrelationships are ultimately the concern of many disciplines, and certainly the concern of education, as expressed in the goal

statements of the fifty states,[2] speech and theatre programs are frequently found contributing to interdisciplinary and cross disciplinary curricula among diverse fields such as anthropology, fine arts, history, political science, psychology, and sociology.

In observing speech communication and theatre programs for teacher preparation, it will be obvious that the more dynamic programs include components which reflect contemporary applications of speech and theatre processes to social, political, and artistic issues.

[2] Susan Ketchum Ribble, *State Goals for Elementary and Secondary Education* (Denver, Colo.: Cooperative Accountability Project, Report No. 4, revised 1973).

GUIDELINES

Part I: Basic Programs

1. *CURRICULA FOR BASIC PROGRAMS*

Teacher preparation programs in speech communication and theatre should reflect specialist components for speech communication teachers and theatre teachers as well as a service component for all teachers. It is likely that some parts of the specialist and the service curriculum components will overlap, while other parts will differ in depth of content and required student performance to fulfill different instructional purposes. In order to provide internal consistency in the teaching preparation programs, there should be clearly defined objectives to which every program component relates.

1.1 *Design of Curricula*

1.1.1 *Specialist Programs.* These should be designed to enable the prospective teacher to achieve the following objectives related to self and students.

1.1.1.1 To develop personal communication skills and theatre performance competencies and attitudes in order to become a facilitator of learning, a model of communication competence (including the empathetic communication of the affective domain), and a resource person for facilitating communication in educational and community settings.

1.1.1.2 To facilitate the development of student behaviors which enable students to:

1.1.1.2.1 communicate effectively in a variety of contexts.

1.1.1.2.2 develop aesthetic values and sensitive responses to artistic experiences.

1.1.1.2.3 predict more accurately the consequences of communication decisions and behaviors.

1.1.1.2.4 manage essential factors in communication situations such as selection, development, and presentation of ideas, strategies, and media to influence human behavior.

1.1.1.2.5 evaluate messages on the basis of functional, ethical, and aesthetic considerations.

1.1.1.2.6 develop a personal communication style which can be adapted appropriately to a variety of communication contexts.

1.1.1.2.7 participate in a democratic society (including freedom of artistic expression), through development of specific encoding and decoding skills and attitudes which promote free inquiry, critical listening, receptiveness toward divergent viewpoints, and willingness to support (functionally or artistically) an unpopular idea.

1.1.1.2.8 facilitate intercultural communication through increased sensitivity to similarities and differences among groups, through appropriate applications of the principles and processes of interpersonal communication, and through aesthetic experiences such as theatre performances.

1.1.1.3 To facilitate the development of career-related competencies for:

1.1.1.3.1 those pupils who are potential specialists in any of the various areas of speech communication and of theatre.

1.1.1.3.2 all pupils employing intrapersonal, interpersonal (including empathetic), communication processes related to selection and preparation for specific careers, and to communication in relation to data, people, and objects in the world of work.

1.1.2 *Service Components.* Curricula should be designed so that prospective teachers may develop communication and theatre competencies characteristic of productive learning environments. These include aspects of the specialist categories with emphasis on the development of the teacher's personal communication skills, promotion of pupils' communicative competencies, development of aesthetic sensitivity, practical knowledge of content and strategies of theatre (e. g., creative drama) and of speech communication as these relate to educational goals.

1.2 *General Studies Component*

1.2.1 *Specialists.* The general studies component should provide the prospective speech communication teacher and theatre teacher: (1) opportunities for achieving proficiency in areas comprising the communication processes of speaking, listening, reading, and writing; (2) opportunities for demonstrating competencies in performing, visual, literary, and film arts; (3) knowledge of self and environment.

1.2.1.1 This component should provide a wide range of experiences and exposures to the methodologies and viewpoints of various disciplines and fields of study.

1.2.1.2 General studies components to support the individual's teaching specialty should be selected from areas such as the

humanities, social and natural sciences, applied, performing, and fine arts, business administration, and physical education.

1.2.1.3 Specific programs such as linguistics, sociology, psychology, architecture, painting and sculpture, dance, music, and literature, should be selected to support the individual's interests and to develop abilities to utilize the selected specialty area within the grade level and social context for which the teaching is planned.

1.2.2 *Speech-Theatre Contributions as Service Components of General Studies.* Curricular components from the speech and theatre programs should be selected to fulfill general studies requirements for all teachers. Particularly appropriate are components emphasizing knowledge about human communication and requiring participation in activities immediately applicable to teaching-learning processes, e. g., interpersonal and intercultural communication, small-group processes, listening processes, public speaking, mass communication, forensic activities, media selection and implementation, oral interpretation, theatrical performance as both producer and consumer.

1.3 *Professional Studies Component.* This component should provide opportunities in the areas of content for the teaching specialty, human and behavioral sciences, teaching and learning theory, and practicum to enable prospective teachers to function effectively in various educational contexts. SCA and ATA, through various conference recommendations and documents, have evidenced support for the competence/performance-based movement and its implications for teacher education. In fact, by virtue of the nature of its content, observable performance as the basis for assessment has been traditional and integral to research and instruction in speech communication and in theatre. All facets of the teacher education program, but especially the professional studies component, should reflect objective, observable indicators of competence.

1.3.1 *Content for the Teaching Specialty.* These components of the program should be designed to promote competencies which enable prospective teachers to function in one or more professional roles in educational contexts. These roles should be reflected in the stated program goals, and should be realistic on the basis of current needs in education and society and with respect to potential ability of students to become proficient in a content area within recommended time limits.

1.3.1.1 *Speech communication teaching and theatre teaching roles* and related content emphasis may include any number of the following, in combination, depending upon overall policies and capabilities of the certifying institution and conjoint community needs and facilities.

1.3.1.1.1 *Specialist for pre-school through primary* levels should emphasize content intensively related to the facilitation of language acquisition and develop-

ment of communication skills, including creative drama, story telling, multi-cultural variables, problem-solving, integration of the language processes, classroom interaction, recognition of early childhood language and communication problems, media expression, etc.

1.3.1.1.2 *Area specialist programs for elementary and/or middle school levels* should include content (although perhaps at a less intensive level), related to that in pre-school and primary preparation, but should add content more intensively related to communication in groups, theatre performance and production components appropriate to the education level (e. g., setting, costume, lighting, acting, and scripts), media, voice improvement, nonverbal behavior, communication disorders (such as reticence and decoding deficiencies), interpersonal communication as it relates to development of self-concept, media production and evaluation.

1.3.1.1.3 *Specialist programs for the secondary levels* may prepare subject matter teachers (speech communication and/or theatre). In some high schools, more specific specialties may even be apparent (such as in media or technical theatre), or there are cross-disciplinary teachers in two or more specific disciplines, one of which is speech communication and/or theatre. In addition to content included for programs with younger age groups, secondary speech communication specialists should study intensively content in one or more areas such as interpersonal communication, group communication, media, rhetoric, etc.; secondary theatre specialists should study all facets of theatre art and media at levels enabling them to teach theatre as process and as product.

1.3.1.1.4 *K-12 specialist program content should provide* a broad understanding of human development and the concomitant stages of language and communication development and such practical elements as institutional program development, technical facilities, and community relations which would enable the specialist to function as a resource person at appropriate levels. It is particularly recommended that the K-12 specialists' programs include preparation in speech communication and in theatre, since programs in both areas across grade levels are likely to require broad knowledge and experience.

1.3.1.1.5 *Curricular extension programs.* Related to the above specialties, programs preparing speech communication and theatre specialists will provide opportunities to develop competencies in establishing curricular extension programs in all areas of specialization. Extensions in the university context and the cooperating school system include interpretative readings, solo performances, individual events, debate teams, theatre productions, honorary speech and theatre organizations, community persuasion campaigns, clubs, media productions and presentations, and adult education.

1.3.1.1.6 *Speech communication and theatre contributions as service components of content for the teaching specialty.* In keeping with goals outlined in previous sections, specially designated components for all programs, K-12, and for all disciplines should provide the prospective teacher with opportunities to:

1.3.1.1.6.1 demonstrate understandings of the elements, processes, and contexts of communication in relation to the teaching specialty.

1.3.1.1.6.2 demonstrate understanding of human developmental stages and problems as reflected in language and communication behaviors.

1.3.1.1.6.3 demonstrate competencies in managing classroom communication in the context of the teaching specialty to enhance positive self-concepts, and to provide a supportive learning environment.

1.3.1.1.6.4 demonstrate recognition of theatre as an art product and as strategy and process which can be utilized as a basic contribution to teaching-learning processes.

1.3.1.1.6.5 demonstrate recognition of media processes, concepts, and products as contributory to teaching-learning processes.

1.3.1.1.6.6 demonstrate attitudes of evaluating students, teaching materials, and colleagues free from sex or cultural bias.

1.3.2 *Humanistic and Behavioral Studies.* This component should provide all prospective teachers at all levels, pre-K through high school, as well as the speech communication and/or theatre specialists, with the opportunity to understand and apply: the history and various philosophies of education; the developmental psychology of the human being from conception through adulthood; and the psychology of

learning, including the integral relationships between language acquisition and the development of communication and motivation and learning at all levels. Selection of content in these areas should be consistent with programmatic objectives for the prospective teacher. Many of the specific content areas such as general semantics, nonverbal communication, group dynamics, and communication in historical (including futuristic) and political contexts, acting, oral interpretation, design, theatre history, criticism and theory, etc., may contribute to the humanistic and behavioral studies areas of nonspeech and theatre specialists.

1.3.3 *Teaching and Learning Theory with Laboratory and Clinical Experience.*

1.3.3.1 Learning theory should be applied in supervised laboratory and clinical experiences enabling the prospective teacher to:

1.3.3.1.1 develop sensitivity to pupils from diverse social and economic backgrounds.

1.3.3.1.2 adapt content to pupils vith varying levels of motivation and skills development.

1.3.3.1.3 observe and participate with pupils and their parents in varying contexts of formal and informal school, community, social, and recreational activities.

1.3.3.2 Laboratory and clinical experiences for speech communication teachers and theatre teachers should develop proficiences in:

1.3.3.2.1 curriculum development for speech communication or theatre as applied to basic courses and areas of specialization at appropriate grade levels.

1.3.3.2.2 involving students in the creative process.

1.3.3.2.3 teaching students to evaluate performance within selected areas of specialization.

1.3.3.2.4 making relevant applications of theories and historical perspectives.

1.3.3.2.5 teaching technical skills in selected areas of specialization.

1.3.3.2.6 directing students in curricular extension activities related to the area of specialization.

1.3.4 *Practicum.* The practicum component of the program should provide intensive supervised internship experiences, preferably in more than one educational institution. Although not yet widespread, the movement toward teacher centers, which involves community personnel and systematic evaluation of the intern's performance, is endorsed as a potentially positive substitute for traditional practicum contexts.

1.3.4.1 The internship for the speech communication teacher and the theatre teacher should be preceded by experiences outlined in 1.3.3 above. This component should be supervised

by competent college and school personnel from the area of specialization and the level at which the certification is desired.

1.3.4.2 The component should include supervised teaching experience in the classroom as well as curricular extension activities in more than one area of specialization.

1.3.4.3 Practicum should provide a variety of settings and student groups with which the potential teacher can work.

1.3.4.4 The practicum should provide experiences in establishing public relations such as conferences with parents, administrators, and social and health agencies, as well as opportunities to develop supportive school-community relationships.

1.4 *Use of Guidelines Developed by National Learned Societies and Professional Associations.* Although teacher-education institutions may choose to utilize guidelines from a variety of professional associations related to speech communication and theatre, their programs should demonstrate awareness of SCA/ATA as representative of the largest percentage of teachers and researchers in theatre arts and speech communication. While there is a large overlap in the membership of SCA and ATA, the latter represents specialists in all aspects of educational and professional theatre through their associations: American Community Theatre Association, Army Theatre Arts Association, Children's Theatre Association, National Association of Schools of Theatre, Secondary School Theatre Association, University and College Theatre Association, and University Resident Theatre Association; and the SCA spans, through its divisions, the areas of forensics, interpersonal and small-group communication, interpretation, mass communication, public address, rhetorical and communication theory, the speech sciences, and theatre. Both organizations include activities in instructional development for teachers at all levels and for teacher educators.

SCA and ATA have noted that many national learned societies and professional associations, representing disciplines other than speech communication and theatre, have recommended teacher education program components comprising communication and theatre arts competencies. Because of the integral relationships among learning processes and processes of speech communication and theatre arts, this practice is supported not only philosophically, but practically, by the provision of a service component within these guidelines.

1.5 *Control of Basic Programs.* The program should provide an orderly and cooperative procedure by which the speech communication and theatre faculties, education faculty, and the classroom teacher may design, approve and continually evaluate and develop the basic program. Programs should continuously integrate developments from research and instruction in the fields of speech communication and theatre and from education in general.

2. *FACULTY FOR BASIC PROGRAMS*

While the preparation of both speech communication and theatre classroom teachers may be the responsibility of all members of the speech and/or theatre departments, most faculty members may not have had teaching experience at the elementary and/or secondary levels. However, the individuals specifically responsible for the speech communication teacher or the theatre teacher preparation programs should have had experience in their specialty areas at appropriate educational levels. In addition, the individual should have had recent experience at the appropriate K-12 level or be expected to go into the schools (perhaps through faculty exchange programs) to up-date his experiences extensively.

2.1 *Competence and Utilization of Faculty*

2.1.1 All individuals responsible for the preparation of prospective classroom teachers should have demonstrated competence in the designated area of expertise with appropriate academic credentials and/or practical/professional experience.

2.1.2 All individuals in the speech communication and theatre preparation programs should demonstrate professional growth reflective of the dynamic changes in:

2.1.2.1 the general field of education.

2.1.2.2 the general fields of speech communication and theatre.

2.1.2.3 their special areas of expertise in relation to, or as part of, such movements as: media and technological advances; communication as a field of study in the social sciences; the emerging role of the theatre in education, and education through theatre; new movements in theatre art; the interrelationships of theatre, media, and speech communication as academic disciplines; changes in world contexts reflected in the field.

2.1.3 Competence of the speech communication and theatre teacher preparation faculties is judged in the contexts of teaching, scholarly productivity, and service.

2.1.3.1 *Teaching in the speech communication and theatre teacher preparation* area occurs in diverse contexts such as the classroom, individualized laboratories, artistic productions, forensic experiences, field trips, community programs, and curricula, which contribute to the preparation of all teachers.

2.1.3.2 *Scholarly productivity* in speech communication and theatre teacher preparation programs includes research, publication, artistic production, forensic experiences, and curriculum development.

2.1.3.3 *Service* occurs in the context of educational institutions (including committees, commissions, formal and informal contacts with groups), professional organizations (local, regional and national), and local, state and national community agencies. Members of the speech communication and theatre

preparation programs should have open patterns for inter- and cross-area communication with all programs of the institution, as well as with community and professional organizations.

2.2 *Faculty Involvement with Schools*

2.2.1 Faculty members should be involved with the teaching profession as well as with elementary and secondary schools as representatives of the instructional areas that they represent. This involvement is conducted through informal and formal organizations. All faculty members should be involved at the local level, and some faculty members should be involved at both state and national levels with organizations and groups representing the instructional and/or professional areas.

2.2.2 Faculty members in the speech communication and theatre teacher preparation programs should be involved and have their students involved with current activities of the public school programs, e. g., workshops, festivals, and institutes.

2.2.3 Faculties of the speech communication and theatre teacher preparation program faculty should be actively involved in services offered to the elementary and secondary schools. This involvement may be accomplished by such activities as consultant services, extension classes, and curriculum development activities.

2.2.4 To ensure quality criteria, speech communication and theatre teacher preparation faculties should be involved in the selection of classroom teachers who will supervise the work of interns or student teachers in the schools.

2.3 *Condition for Faculty Service.* The institution should demonstrate appropriate consideration of expanded curricular responsibilities of the speech communication and theatre teacher preparation faculties in contractual agreements.

2.3.1 All responsibilities of the speech communication and theatre teacher preparation faculties (e. g., directing plays, coaching debate and forensic activities, organizing curricular extension events, and supervising student teachers in similar programs of activities) should be allocated appropriate percentages of time in the determination of total faculty load.

2.3.2 Although many will be generalists in their fields, the faculty members should not be expected to be competent for college-level instruction in more than two specialized content areas within the program. The institution should have a plan for faculty development which provides load time and extra opportunities for improvement in teaching, scholarly activity, and service through such opportunities as in-service education, sabbbatical leave, travel, summer leaves, intra- and inter-institutional visitation, and fellowships. In addition, the following conditions should be apparent:

2.3.2.1 appropriate utilization of faculty strength.

2.3.2.2 right to collective bargaining.

2.3.2.3 involvement in university committees, faculty groups, and related community activities.

2.3.2.4 freedom to express viewpoints divergent from those of the administration or community without fear of reprisal.

2.3.2.5 participation in determining a definite procedure for a regular faculty evaluation device with evaluations scheduled in advance, and completely and openly discussed with faculty members.

2.4 *Part-Time Faculty.* Since an adequate full-time faculty is necessary for a unified, cohesive, coherent program in the preparation of the speech communication teacher and the theatre teacher, part-time and/or adjunct appointments should be limited unless warranted by exceptional circumstances in highly specialized areas of expertise.

3. *STUDENTS IN BASIC PROGRAMS*

3.1 *Admission to Basic Programs.* Criteria for admission to speech communication and theatre teacher preparation programs must be consistent with the objectives of the program and with the program's conceptualization of the role of the teacher of speech communication or theatre at the various levels of teaching service. Students denied admission to the program must be advised of the reason for exclusion.

3.2 *Retention of Students in the Basic Program.* The speech communication and theatre teacher preparation programs should assess a student's skills, knowledge, attitudes, and personal characteristics, using a system which is as objective as possible, explicit and public, and which allows the student adequate opportunity to achieve an acceptable level of competence in required areas. Assessment should be continuous and should be available so that the student can check on his own progress. If the objectives are clear, and if the student is provided with opportunities for observing progress and is continuously advised concerning success in reaching these objectives, the program is likely to be characterized by voluntary deselection, when appropriate.

3.3 *Placement.* Students should be pre-assessed for purposes of diagnosis and placement in the speech communication and theatre fields. The student's prior experiences, accomplishments, and interests should be considered. Individualized help and special programs should be provided for those students seeking to enter the program but not capable of meeting minimal requirements.

3.4 *Counseling and Advising for Students in Basic Programs.* The speech communication and theatre teacher preparation programs should provide guidance and counseling to students in the following problem areas:

3.4.1 selection of appropriate general studies which support the speech communication and theatre programs.

3.4.2 choice of study and workload consistent with the student's ability and time constraints.

3.4.3 selection of a range and depth of specialized study consistent with the student's educational and career objectives.

3.4.4 consideration of career choices and specialties open to the speech communication or theatre education student.

3.4.5 selection of clinical and practical teacher education experiences in speech communication and/or theatre to enhance the student's professional skills.

3.5 *Student Participation in Program Evaluation and Development.* Speech communication and theatre education programs should encourage informal feedback and provide for formal input of students in program evaluation and development, recognizing that such input is both the right and the responsibility of the prospective teacher.

4. *RESOURCES AND FACILITIES FOR BASIC PROGRAMS*

Resources and facilities should include adequate sources within the fields of speech communication, theatre, and education, as well as the fields with which each interrelates. Speech communication and theatre education budgets for print and non-print resources may need to be formulated differently from budgets for other areas. Speech communication and theatre requests are characteristically interdisciplinary in scope and include the most current resources as well as the very rare or out-of-print materials. Since symbolic interactions in human interrelationships are studied in past, present, and future contexts, needed resources are of a diverse nature.

Holdings in the library and media centers should be broad, deep, and current for specialty areas in speech communication education and in theatre education as well as for education in general.

The program should give evidence that, in areas where the university's facilities are inadequate, the facilities of other institutions are being utilized to assure adequate teacher preparation.

4.1 *Library.* The library holdings relevant to speech communication and/or theatre teacher preparation should be adequate to support the instruction, research, and services indigenous to the program, and should be utilized as an integral part of that preparation.

4.1.1 Checklists of resources published by SCA and ATA should serve as guides to minimal holdings necessary for speech communication and for theatre.

4.1.2 Components of ERIC and other information-retrieval and dissemination systems should be among the library holdings.

4.2 *Materials.* A materials and instructional media center for speech communication education and for theatre education should be maintained either as a part of the library and/or as one or more separate units, and should be adequate to support the teacher preparation program. It should be updated and expanded as necessary to reflect contemporary developments in the field, particularly with respect to professional journals produced by speech communication, theatre, and education associations, and sample curriculum resources.

4.3 *Physical Facilities and Other Resources.* The physical facilities and resources for speech communication and theatre education must be of sufficient variety and quality to facilitate instruction and to prepare teachers to function under diverse circumstances.

4.3.1 The facilities should provide opportunities for the prospective teacher to participate in a broad range of theatrical productions including a variety of styles of presentation and theatre architectural form and space arrangements.

4.3.2 Space and furnishings should provide flexible arrangements for varying-sized groups and activities.

4.3.3 Technology related to the various areas of speech communication and theatre should be available for utilization by students in the speech communication and theatre teacher preparation programs, e. g., language laboratories, spectrographs, physiological models, video- and audiotape equipment, film equipment, and current lighting, staging, and other theatrical equipment and instrumentation.

5. *EVALUATION, PROGRAM REVIEW, AND PLANNING*

5.1 *Evaluation of Graduates.* The speech communication and theatre teacher preparation units should provide an ongoing systematic evaluation of their current and past graduates, based upon the program goals, and should utilize the results of their evaluation in program revision and development.

5.2 *Use of Evaluation Results to Improve Basic Programs.* The speech communication and theatre teacher preparation units should periodically review their entire program to assure that the goals, course content, administrative organization, faculty, and other such components reflect contemporary developments.

5.3 *Long-Range Planning.* The speech communication and theatre teacher preparation programs, as well as the institution as a whole, should utilize on-going, long-range planning for improving and advancing present programs and/or developing new programs. These plans should be kept in the perspective of contemporary developments.

As the roles of teachers change in K-12 programs, the speech communication and theatre teacher preparation programs should be reviewed to ensure that speech communication and theatre programs are not too fragmented or specialized for establishing unified programs, contributing to the work of the teaching generalist.

Part II: Advanced Programs

G.1 *CURRICULA FOR ADVANCED PROGRAM*

Teacher preparation programs in speech communication and theatre should reflect a specialist component for speech communication teachers and theatre teachers as well as a service component for all teachers. It is likely that

some parts of the specialist and service curriculum components will overlap, while others will differ in depth of content and required student performance to fulfill different purposes. However, in order to provide internal consistency in teacher preparation programs, there should be clearly defined objectives to which every program component relates. Advanced programs can offer approved programs of study for any or all of the degrees such as MAT, MED, DED, Ph. D., and MFA, as well as for non-degree studies.

G.1.1 *Design of Curricula.* This should provide opportunities for:

G.1.1.1 the development of specialists in speech communication and/or theatre to serve in various educational contexts.

G.1.1.2 teachers at various grade levels and disciplines, counselors, and administrators to utilize methodologies and content from speech communication and theatre to enhance their educational roles.

G.1.1.3 teachers at all grade levels to influence and pursue advanced degree credit through flexible and relevant curricular offerings, including off-campus programs, weekend workshops, teacher centers, and in-service programs.

G.1.2 *Content of Curricula.* While content, in some cases, will overlap between the master's and doctoral levels, graduates of doctoral programs should demonstrate a broader range and greater depth of competencies in two or more areas such as teaching, administration, supervisory, or scholarly activities, in institutions of higher education, the community, school systems, teaching centers, extension programs, or business and industry. Master's programs should provide all students with opportunities to perceive the interrelationships among research and teaching through theoretical and practical experiences and should facilitate competencies for careers as consultants, resource personnel, program supervisors, or classroom teachers.

G.1.2.1 *Content for speech communication and/or theatre education and educational specialist programs* at the doctoral levels should provide students with competencies for at least one of the following roles related to speech communication and/or theatre:

G.1.2.1.1 researcher and teacher at the college or community college level.

G.1.2.1.2 supervisor of master's and doctoral research, teacher preparation, and/or creative productions at the college or community college level.

G.1.2.1.3 administrator of curricular extension or research.

G.1.2.1.4 communication consultant on problems of interpersonal, intercultural, and organizational communication occurring in educational and related contexts.

G.1.2.1.5 theatre specialists in problems of application of theatre as product and process in various organizational and institutional environments.

G.1.2.2 *Content at the master's level* should provide students with competencies for at least one of the following roles:

G.1.2.2.1 teaching specialist or resource person in speech and/or theatre at the elementary, secondary, or community college level.

G.1.2.2.2 theatre director and teacher at the secondary or community college level.

G.1.2.2.3 administrator of curricular extension or research programs related to specialty areas.

G.1.2.2.4 communication consultant on problems of interpersonal and organizational communication occurring in educational contexts.

G.1.2.2.5 supporting roles for G.1.2.1.1, 1.2.1.2, 1.2.1.3, and 1.2.1.4.

G.1.2.3 *Components for Specialists.* Components of the advanced program should provide for the needs of the particular curricular specialists in speech communication and in theatre in the following manner:

G.1.2.3.1 the opportunity to avail themselves of humanistic and behavioral studies outside the speech communication and theatre curricula which are related to their special interests and pursuits.

G.1.2.3.2 the opportunity to pursue areas of specialty at the advanced content level.

G.1.2.3.3 the opportunity to explore educational theories further in relationship to problems in the teaching of their specialty. This exploration should be enhanced by opportunities in clinical experiences and experiments, especially for graduate teaching assistants and those intending to teach in post-secondary settings. In addition, the graduate teaching assistant should have an in-service teaching program available.

G.1.2.4 *Components of the Service Areas.* The service programs should provide those persons doing advanced studies in related areas e. g., English, educational counseling, and administration) with recognition of the goals, relationships, structures, and needs of speech communication and theatre curricula and curricular extensions for students in elementary, secondary, community college, and four-year colleges and universities.

G.1.3 *Research in Advanced Curricula.* The program should provide the opportunities to learn, apply, and utilize research techniques, particularly as they relate to education in speech communication and in theatre.

G.1.3.1 Students are encouraged to study in academic areas utilizing methodologies related to their research interests, e. g., psychology, history, physics, English literature, and art.

G.1.3.2 Competence in research should be demonstrated through completion of a thesis or a comparable field project for the educational specialist or doctoral degrees. Candidates should demonstrate ability to apply methodologies in selected areas of scholarly and teaching interests.

G.1.4 *Individualized Programs of Study.* The program should provide opportunities for the student, with appropriate supervision, to meet individual needs through independent study, individual research, and the creation of personalized advanced study programs in, and partially outside, the discipline area.

G.1.5 *Use of the Guidelines Developed by National Learned Societies and Professional Associations.* In their guidelines for advanced programs, many national learned societies and professional associations representing various disciplines have included components pertaining to speech communication and to theatre. Because of the integral relationship between learning processes and those of speech communication and theatre arts, this practice is supported, not only philosophically but practically, by the provision of a service component within these guidelines.

G.1.6 *Quality Control.* Control of quality of advanced programs depends upon the students, available curriculum and resources, and primarily the quality of the faculty, all of which have been described in preceding and subsequent sections.

In addition, the following factors should be observed:

G.1.6.1 A major portion of the graduate program for each candidate involves studies more advanced in depth and breadth than those pursued at the undergraduate level; credit from remedial courses or courses designed to remove deficiencies are not applicable toward a graduate degree; programs admitting both graduate and undergraduate students should distinguish between basic and advanced levels of expected competency on the basis of observable student performance.

G.1.6.2 The length of required residency for doctoral and/or master's candidates should be considered with respect to the nature of the program and its goals, the teaching-learning situation, opportunities for contacts with faculty and student colleagues, class size, and field work.

G.1.7 *Control of Advanced Programs.* The primary responsibility for the initiation, development, and implementation of the advanced programs for speech communication and theatre education lies with the administrative heads and the faculties of the appropriate departments or units, in consultation with appropriate faculty representatives in

the professional studies sequence and in related program areas. Program goals and criteria for student retention should be clearly communicated and fairly administered.

G.2 *FACULTY FOR ADVANCED PROGRAMS*

G.2.1 *Preparation of Faculty.* Faculty members teaching in advanced teacher education programs for speech and for theatre should:

G.2.1.1 hold doctorates with advanced study in each field of instructional specialization, or

G.2.1.2 hold the terminal degree in their academic areas, or

G.2.1.3 have demonstrated scholarly competence in professional writing, research, or other activity through which they have gained significant professional recognition.

G.2.2 *Composition of Faculty for Doctoral Degree Programs.*

G.2.2.1 The guidelines from the appropriate regional accrediting agency should be considered in assessing faculty composition.

G.2.2.2 In supporting areas for each designated area of advanced study in teacher education for speech communication and for theatre, there should be at least three specialists who meet the criteria outlined in G.2.1, in addition to one full-time person holding the doctorate in the area of specialization in which the degree is offered.

G.2.3 *Conditions for Faculty Service.* The following conditions should be evident in relation to the faculty for advanced programs:

G.2.3.1 equitability of faculty load including advisement, dissertation supervision, committee participation, and class load.

G.2.3.2 appropriate utilization of faculty strength.

G.2.3.3 opportunities for professional advancement through factors outlined for faculty of basic programs.

G.2.3.4 involvement in professional organizations at state, regional, and national levels.

G.2.3.5 right to collective bargaining.

G.2.3.6 involvement in university committees, faculty groups, and related community activities.

G.2.3.7 implementation of research studies.

G.2.3.8 opportunities for curricular extension activities.

G.2.3.9 freedom to express viewpoints divergent from those of the administration or community without fear of reprisal.

G.2.4 *Part-Time Faculty.* Part-time and visiting faculty should meet at least minimum requirements for appointment to the full-time faculty, should be employed only when they can make a special contribution to the speech communication and theatre programs, or should be assigned to teach graduate courses, serve on committees, or supervise

research on the basis of their competencies as evidence by experience, educational preparation, and scholarly achievements.

G.3 *STUDENTS IN ADVANCED PROGRAMS*

G.3.1 *Admission to Advanced Programs.* While the institution or academic unit may have specific admission requirements or may utilize evaluative instruments for selection, admission to advanced education programs in speech communication and in theatre should be based upon predictive data pertinent to:

G.3.1.1 the student's professional objectives.

G.3.1.2 the adequacy of the student's educational and experiential background related to advanced study.

G.3.1.3 the likelihood of successful completion of the program based upon a combination of past performance and inferences of current motivation.

G.3.2 *Retention of Students in Advanced Programs.* It is recognized that students often pursue advanced degrees while maintaining fulltime careers, and that time limits for completion of a program should be flexible enough to meet variable student needs while at the same time assuring that program competencies reflect contemporary developments in the field.

G.3.2.1 All components of the education programs in speech communication and in theatre should maintain systematic procedures for the continuous assessment of students and their currency of knowledge in advanced programs.

G.3.2.2 Opportunities for individual advisement on continuance at critical stages in the advanced program should be readily available.

G.3.3 *Planning and Supervision of Students' Programs of Study.*

G.3.3.1 Speech communication, theatre, and education faculties involved in the individualized program should work cooperatively with the student to provide advice and feedback on selection of curricular components, academic progress, and career goals.

G.3.3.2 For thesis, dissertation, or field projects, the program should provide opportunities for intensive and individualized interaction with faculty.

G.3.3.3 Doctoral committees should be carefully selected to reflect expertise in the student's area of specialization.

G.3.4 *Student Participation in Program Evaluation and Development.* The graduate student may be working with speech communication, theatre, or related programs in the capacity of a full-fledged teacher or researcher. While his/her role as colleague and student may sometimes cause difficulties in clarifying relationships with senior faculty, this

very duality may serve to provide useful evaluations for improvement of the advanced program.

G.3.4.1 The advanced student should be intensively involved in evaluation and development of his/her personal and professional growth in relation to the program goals.

G.3.4.2 The advanced speech communication and theatre programs should encourage informal feedback and provide for formal input from students on the structure, content, and operation of the advanced programs, their evaluation and development. It is recognized that such input is both the right and the responsibility of the student in advanced programs in speech communication and in theatre.

G.4 *RESOURCES AND FACILITIES FOR ADVANCED PROGRAM*

In evaluating speech communication and theatre specialist and service aspects of advanced programs, resources and facilities outlined in the basic programs are minimal requirements.

G.4.1 *Library.* The library holdings relevant to speech communication and theatre should support advanced level research and studies indigenous to the programs, and should be utilized as an integral part of that preparation.

G.4.1.1 Students and faculties for advanced programs should have access to the resources of other libraries, as needed, for instruction and research.

G.4.1.2 Students and faculties for advanced programs should have space available in the library for study and research.

G.4.2 *Physical Facilities and Other Resources.*

G.4.2.1 The physical facilities and other resources for speech communication and for theatre should meet the objectives of the various advanced studies and research projects of individual students, e. g., access to a computer, space and materials for study and research, performance facilities, and budgetary support.

G.4.2.2 Space for informal interaction among faculties and students and conference areas should be available.

G.5 *EVALUATION, PROGRAM REVIEW AND PLANNING*

Program planning should reflect continuous recognition of such factors as student and community needs, institutional resources, and faculty competencies, based on descriptions outlined in previous sections of these documents. The sequence of requirements for the advanced programs (e. g., comprehensive examinations, theses, and dissertations) should be clearly communicated to students and evaluated in relation to program goals.

G.5.1 *Evaluation of Graduates.* The advanced speech communication and theatre programs should provide ongoing, systematic evaluation of their graduates based upon the goals of the advanced programs.

G.5.2 *Use of Evaluation Results to Improve Advanced Programs.* The advanced speech communication and theatre programs, in their entirety, should be reviewed periodically to assure that the goals, course content, administrative organization, faculties, and other such components are in keeping with contemporary developments.

G.5.3 *Long-Range Planning.* The advanced speech communication and theatre program and the institution as a whole should utilize ongoing, long-range planning for improving and advancing present programs and for developing new programs. These plans should be kept in the perspective of contemporary developments.